

FREUDE

Stockhausen

Handwritten musical score for the first system of "FREUDE". It features two staves, I and II, both marked "(Stimmung)".

- Staff I: Starts with a circled "1" and "ca. 9''". It contains several measures with notes and rests, including a measure with a circled "1" and "a.T. ff".
- Staff II: Starts with a circled "1" and "ca. 7''". It contains several measures with notes and rests, including a measure with a circled "1" and "a.T. →".
- Between the staves, there are circled numbers 2, 3, 4, and 5, each with a duration: "ca. 9'' (1 ~ 76)", "ca. 9'' (1 ~ 100)", "ca. 7'' (1 ~ 80)", and "ca. 5''".
- At the bottom, there is a handwritten note: "a.T. = am Tisch 1 ~ 76".

Handwritten musical score for the second system of "FREUDE". It features two staves, I and II, both marked "(Stimmung)".

- Staff I: Starts with a circled "6" and "1 ~ 60". It contains several measures with notes and rests, including a measure with a circled "7" and "f".
- Staff II: Starts with a circled "6" and "1 ~ 60". It contains several measures with notes and rests, including a measure with a circled "7" and "f".
- Between the staves, there are circled numbers 8 and 9, each with a duration: "ca. 4''" and "rit. ---".
- At the bottom, there are handwritten notes: "Atem!", "[sp] vor der Zeit", "Atem!", and "KL bre".

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is written on three systems of staves, each with two staves (I and II). The music is in 4/4 time and features various dynamics (f, mf, mp, p, ff, ppp) and articulations (accents, slurs, gliss.). The score includes measures 17 through 34. The key signature is one flat (B-flat). The tempo is marked "Allegretto" (Allegro). The score is handwritten and includes many annotations and corrections.

Handwritten musical score for two staves (I and II) with measures 35 through 59. The score includes various musical notations, dynamics, and performance instructions.

Measures 35-47: Staff I starts with *mf* and *b₂*. Staff II has *norm.* and *mf*. Dynamics include *ff*, *mf*, *pp*, *f*, and *p*. Performance instructions include *glin.*, *trem. rit.*, and *ca. 11"*. A key signature change to *D# F# G# A#* is indicated at measure 47.

Measures 48-54: Staff I starts with *ff* and *p*. Staff II has *ff* and *(ff)*. Dynamics include *f*, *pp*, and *ff*. Performance instructions include *glin.* and *rit.*. A key signature change to *C# E# F# G# B#* is indicated at measure 54.

Measures 55-59: Staff I starts with *f* and *p*. Staff II has *f* and *p*. Dynamics include *f*, *p*, and *ff*. Performance instructions include *poco rit.*, *a tempo*, *loco*, and *rit.*. A key signature change to *B#* is indicated at measure 58. A circled instruction *non dim.* is present at measure 58.

Handwritten notes:

- ca. 2"
- ca. 2"
- 6 nicht betonen
- F# nicht betonen

Handwritten musical score for "Die Schöpfung" by Haydn, featuring vocal parts and piano accompaniment. The score includes tempo markings like "a tempo", "poco rit.", and "accel.", as well as dynamic markings like "mf", "f", and "pp". It also contains rehearsal marks 60 through 70 and various performance instructions in German.

Rehearsal Mark 60: *ruhig* (calm). Tempo: $\text{♩} = 60$. Dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte). Lyrics: *im-ple-vu-per-na*.

Rehearsal Mark 61: Tempo: *a tempo*. Dynamics: *mf*, *p* (piano).

Rehearsal Mark 62: Tempo: *a tempo*. Dynamics: *mf*, *p*. Lyrics: *gra-ti-a*.

Rehearsal Mark 63: Tempo: *a tempo*. Dynamics: *f* (forte).

Rehearsal Mark 64: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Rehearsal Mark 65: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Rehearsal Mark 66: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Rehearsal Mark 67: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Rehearsal Mark 68: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Rehearsal Mark 69: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Rehearsal Mark 70: Tempo: *a tempo*. Dynamics: *f*. Lyrics: *glin-*.

Performance Instructions:

- ca. 2.5''* (approx. 2.5 seconds)
- ca. 3.5''* (approx. 3.5 seconds)
- ca. 16''* (approx. 16 seconds)
- ca. p* (piano)
- ca. 80* (approx. 80)
- ca. 50* (approx. 50)
- ca. 52* (approx. 52)
- ca. 2.2''* (approx. 2.2 seconds)
- Beide sprechen hoch, schnell, unsynchron* (Both speak high, fast, unsynchronized)
- quae tu creasti pectora.* (Wiederholen bis gegen Ende des Echo) (Repeat until against the end of the echo)
- sehr schnell* (very fast)
- kontin.* (continuously)
- rit.* (ritardando)
- nicht die 1. Note betonen* (do not emphasize the 1st note)
- (beide wiederholen bis gegen Ende des Echo)* (both repeat until against the end of the echo)

[illegible]

2ème couplet.

Handwritten musical score for two staves (I and II) and a vocal part (Stimme).

Staff I: (Stimmung) $\text{♩} = 60$ 5 83 84 85 86 87 88

Staff II: (Stimmung) $\text{♩} = 60$ 5 83 84 85 86 87 88

Staff I: 5 89 3 90 5 91 4 92 4 93 4 94

Staff II: 5 89 3 90 5 91 4 92 4 93 4 94

Staff I: 3 95 4 96 6 97 4 98 5 99

Staff II: 3 95 4 96 6 97 4 98 5 99

Stimme: $\text{♩} = 60$ 5 89 3 90 5 91 4 92 4 93 4 94

Lyrics: aui-di-ce-ris Pa-ra-cli-tus

Annotations:

- rit. $2\frac{1}{2}''$
- a tempo
- a.T.
- norm.
- mit flachen Händen ca. oktav breit schlagen, Tonhöhen circa treffen (in der Höhe mit Fingerkuppen und Nägeln weniger breit)
- rit.
- ca. 50
- ca. 5
- norm.
- rit.
- beide IND schnell-rit. laut aus-ein-atmen
- AUS-atmen

Lauter & vom Pianissimo bis zum Fortissimo
 = bis zum Ende des Striches klingen lassen.

6 ⁽¹⁰⁰⁾ \downarrow ca. 50 ⁽¹⁰¹⁾ 7 ⁽¹⁰²⁾ 9 norm. ⁽¹⁰³⁾ 2 ⁽¹⁰⁴⁾ 3 ⁽¹⁰⁵⁾ 5 ⁽¹⁰⁶⁾ 7 gli...

⁽¹⁰⁷⁾ 2 ⁽¹⁰⁸⁾ 4 ⁽¹⁰⁹⁾ breiter 4 gli... ⁽¹¹⁰⁾ 2 ⁽¹¹¹⁾ 4 ⁽¹¹²⁾ 5 ⁽¹¹³⁾ 3 ⁽¹¹⁴⁾ 3 Stimme ⁽¹¹⁵⁾ 4 do-nun De-i al-tis-si-mi, ⁽¹¹⁶⁾ 3 ⁽¹¹⁷⁾ 3

beide IND
 schnell-rit.
 laut aus-
 lein-hauchen

aus-
 atmen

Handwritten Musical Score (Measures 118-126)

Tempo: $\text{♩} = 60$

Measures: 118, 119, 120, 121, 122, 123, 124, 125, 126

Instrumentation: I (Violin), II (Violin), Stimme (Voice)

Lyrics: *mf fons vi-vu-s* (Measure 118); *ig-ni-* (Measure 124)

Performance Markings: *a.T.* (Allegretto), *norm.* (normal), *ppp* (pianississimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *glin.* (glissando), *3x*, *7x*, *8x*, *5*, *4*, *3*, *2*, *1*, *rit.* (ritardando)

Handwritten Musical Score (Measures 127-137)

Measures: 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137

Instrumentation: I (Violin), II (Violin), Stimme (Voice)

Lyrics: *ca-ri-ta-s* (Measure 130); *loco* (Measure 135)

Performance Markings: *norm.* (normal), *pp* (pianissimo), *poco* (poco), *IRR* (irregolare), *a.T.* (Allegretto), *f* (forte), *p* (piano), *pp* (pianissimo), *3x*, *4x*, *6x*, *8x*, *10x*, *5*, *4*, *3*, *2*, *rit.* (ritardando)

11 6 $\text{♩} = 84$ 5 5½ Singen 4 163 4½ 164 3½ 165 166 N 167 168 169 170 171

mp 4 tu ri-te pro-mis-sum Pa-tri-s mf 2 2½ 1½ 1 ½

I (m) p pp mf mf mf f

II f mf 3 mp 3... 4 mp 64 p mf a.T. dampfen am Steg a.T. (9) f

64 6b 7 7 mp f 6b f mf

172 173 174 175 176 177 178 179 180 181 182 183 184

½ 1½ 1 2½ 3 2 3½ 5 4 4½ 5½ 6 3

I mf 3 mp 3 #2.. f f f f etwas zögern #2 glin.

II f mf p b8 mf mp f mp ff

8 f pro Ton dämpfen mf

171

1/2

f

mf

184

glin.

glin.

p

12 $\text{♩} = 72$

185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Tief sprechen *f* (synchron) ser- mó- ne & di tans - gút-tu ra.

a.T. *ff*

C#

Db

auch l. H. a.T.

norm.

norm.

Db

a.T. →

Tief sprechen *f* ser- mó- ne & di tans - gút-tu ra.

Db

201 202 203 204 205 206

$\text{♩} = 96$ norm. 2"

alles klingen lassen, nicht die & betonen

größere Phrasen zusammenfassen

an möglichst vielen Stellen mit einer Hand dämpfen, wenn die andere zupft

f

poco rit. --- 207 a tempo 208 209 210 211 212 BREITER

I (f) (loco)

II (f) 3+

poco rit. a tempo

7+

213 a tempo 214 215 216 poco rit. 217 a tempo 218

I

II 4+

REITER

219 (♩=96) 220 BREITER 221 a tempo 222 223 rit. 224

I (f) II (f) ff f f

a.T. 4+

VIO!

225 ca. 50 langsamer 226 227 228 BREITER 229 a tempo (50) 230 BREIT

I (f) II (f) f f f f

4+ möglichst viel dämpfen

a.T. 4+

VIO!

Handwritten musical score for measures 231 to 236. The score is written for two staves, I and II, in a key signature of one flat (B-flat). Measure numbers 231, 232, 233, 234, 235, and 236 are circled above the staves. The tempo marking "accel." is written above measure 232. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *fp* (fortissimo piano). There are also handwritten annotations like "glin." (glissando) and "a.T." (a tempo) with lines indicating tempo changes. The notation includes slurs, ties, and various accidentals.

Handwritten musical score for measures 237 to 242. The score is written for two staves, I and II, in a key signature of one flat (B-flat). Measure numbers 237, 238, 239, 240, 241, and 242 are circled above the staves. The tempo marking "a Lento" is written above measure 241. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *fp* (fortissimo piano). There are also handwritten annotations like "glin." (glissando) and "a.T." (a tempo) with lines indicating tempo changes. The notation includes slurs, ties, and various accidentals.

Handwritten musical score for two staves, I and II, covering measures 243 to 254. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'gliss.'. The tempo is marked 'a tempo' and 'poco rit.'. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

Handwritten musical score for guitar and two voices (Stimme I and Stimme II). The guitar part is on the left, and the vocal parts are on the right. The guitar part includes a tremolo section marked "trem." and a section marked "PLEKTRUM". The vocal parts include lyrics: "sen-si-bus", "lu-men", and "lu-men". The score is marked with dynamic levels (pp, mf, f, ff) and includes a section marked "ca. 10".

Measure numbers 264, 265, 266, and 267 are circled. The guitar part has a section marked "ca. 10" and "PLEKTRUM".

Handwritten musical score for guitar and two voices (Stimme I and Stimme II). The guitar part is on the left, and the vocal parts are on the right. The guitar part includes a tremolo section marked "tremolo" and a section marked "schleunigstes". The vocal parts include lyrics: "lu-men", "Ac-cen-de", "cingen", and "cingen". The score is marked with dynamic levels (mf, f, ff) and includes a section marked "ca. 15".

Measure numbers 255, 256, 257, 258, 259, 260, 261, 262, and 263 are circled. The guitar part has a section marked "ca. 15" and "schleunigstes".

14 4 $\text{♩} = 60$ 2 mp 3 4 3 3 6 2 6 8

268 269 270 271 272 273 274 275 276 277

Stimme I arpeggio *langsam f* Plektrum *norm. mf f ff* arpeggi *breit* *rit.* *atempo* *ff* *Plektrum* *norm. f* *mf* *norm.* *mf* *norm.*

in- fun- de a- mo- rem cor- di- bu- s

II *pp* *bid.* *mp in* *fun- de a-* *mo- rem* *cor- di cor- di- bu-* *s*

$\text{E}^\#$ $\text{G}^\#$ $\text{B}^\flat \text{A}^\#$ $\text{B}^\#$ $\text{C}^\#$ $\text{G}^\flat \text{D}^\#$ A^\flat C^\flat $\text{F}^\#$ D^\flat

$\text{E}^\flat, \text{B}^\flat, \text{F}^\#, \text{D}^\#, \text{G}^\flat, \text{A}^\flat$

(*mf*) 4 4 6 4 4 6 6 4 4

278 279 280 281 282 283 284 285 286

I (*mf*) $\text{C}^\#$ $\text{D}^\#$ $\text{B}^\flat \text{F}^\flat$ $\text{F}^\#$ D^\flat B^\flat $\text{D}^\#$ C^\flat A^\flat D^\flat $\text{D}^\#$ B^\flat

II *tacet*

$\alpha. 10''$ $\alpha. 5''$

15 (287) 6 $\text{♩} = 48$

Stimme I *mf* gliss. gliss. in fir - ma

Stimme II *f* gliss. gliss. in fir - ma

6 (288)

Stimme I *ff* *gliss.* no - stri

Stimme II *f* *trem.* *fpp* *trem.* no - stri

6 (289) *mp* (gleich laut mit II) [st] no - stri

6 (290) *rit.* *rit.*

Chords: D4, F4, Bb, B4, C#, G#, Eb, G4, Eb, C4, Eb, Bb, B4, G#, C#, F#

5 (291) $\text{♩} = 96$

Stimme I *f* cor - po - ri -

Stimme II *mf* cor - po - ri -

6 (292) $\text{♩} = 48$

Stimme I *mf* cor - po - ri -

Stimme II *mf* cor - po - ri -

6 (293)

Stimme I *f* cor - po - ri -

Stimme II *f* cor - po - ri -

8 (294)

Stimme I *f* cor - po - ri -

Stimme II *f* cor - po - ri -

Chords: C4, Bb, F4, Eb, B4, Eb, C#, G#, F#, G4, D#, F4, Bb, F#

315 5 ♩ ca. 60

Stimmen I + II

I (Stimmung) $\text{A}\sharp$

Sprechgesang (Tonhöhen verschieden) p

Ho-stem

316 5

f a.T. 8

p re-pet-la-s

317 5 f a.T.

möglichst oft dämpfen

pp $C\sharp$

318 6

I a.T.

Stimmen I + II

II (p)

319 5 f a.T. $C\sharp$ $\text{a}2$ f lon-gi-u-s p $\text{A}\flat$ $C\sharp$ $D\sharp$

320 3 f poco rit. $\text{accel.} \dots \text{atempo}$ f p $C\sharp$

321 3 *poco rit.* 5 *accel.* *a tempo* 322 *poco rit.* 8 $4\frac{1}{2}$ *accel.* *a tempo* 323

f *p* *mp* *p* *mf* *p*

oft dämpfen

p *f*

324 3 *poco rit.* 4 *accel.* *a tempo* 325 *poco rit.* 5 *accel.* *a tempo* 326 *poco rit.*

pp *p* *mf* *p*

viel dämpfen

Dh *Ch* *Bh*

$2\frac{1}{2}$ (327) 3 (328) 2 (329) 3 (330) $3\frac{1}{2}$ (331)

a tempo ($\text{♩} = 60$)

I $A^\#$ E^b

II A^b $D^\#$ E^b

Vorschläge
breit

f *mf* *f* *ff* *f* *mp* *f*

poco rit.

8

$2\frac{1}{2}$ (332) 4 (333) 5 (334)

accel. *a tempo* *rit.* *accel.* *a tempo* *rit.*

I f *mp* *f*

II (f) A^b (f) *mf*

8

Handwritten musical score for two staves, I and II, in 5 1/2 time. The score includes tempo markings (♩=60, accel., rit., ♩=40), dynamics (f, mf, pp, mp, dim.), and articulation (accents, slurs). It features complex rhythmic patterns with triplets and sixteenth notes. The score is divided into three measures, each with a circled measure number (335, 336, 337, 338).

2 (339) 5 (340) 5 (341)

accel. ----- ↓ ca. 60

langsamer

I

mf

f

mf

II

mf

f

mp

f

5 (342) 8 rit. $\text{♩} = 40$ 4 (343) accel. $\text{♩} = 60$ 3 (344) rit.

I *f*

II *f*

2 (345) rit. 2 (346) 8 (347) molto rit $\text{♩} = 60$

I *pp*

II *f*

mp 3 *pp* Saiten oben zupfen Stimmen *mf* pa-cem-que do-nes pro-ti-nus

(stimmung)

sofort nach dem Zupfen
 handbreit (ca. Sexte) im Gliss. mp
 über die Saiten reiben

18 BREIT $\text{♩} = 54$

348 gliss. 349 $\text{1x handbreit schlagen}$
 norm. ffmf f IRR (alle IRR) \rightarrow nicht schneller als fff , wie Sprechen
 BREIT $(\text{♩} = 72)$ norm. fmp (wie I)
 Plektrum ffmp alle \leq IRR nicht schneller als fff (nur an einer Stelle der Saite zupfen, um C_4 zu erreichen)
 f fmp C_4 Pedal wegen Plektrum F\# E\# fmf A_4 fmp E_4 C\# B^b D\# D_4
 4 (354) 9 (355) 5 (356) 8 (357) 6 (358) 7 (359) rit.
 I fmp f ffmp f ffmp f ffmp f ffmp f ffmp
 8 fp fmp fmp fmp fp fp fp fp fp fp
 II f f ff ffmp ffmp ffmp ffmp ffmp ffmp ffmp
 8 fmp F_4 fmp G\# fmp C_4 B_4 fmp E_b F\# fmp E_4 A\# fmp

Handwritten musical score for guitar and voice, measures 360-373. The score includes guitar staves (I and II) and a vocal staff. It features various musical notations such as notes, rests, dynamics (mf, f, mp, p, pp), and articulations (plektrum, gliss.). Measure numbers 360 through 373 are circled. The key signature has one sharp (F#).

20

374 6 $\text{♩} = 80$

8 375

6 376

5 377

I ff Eb $\text{F}\sharp$ cluster handbreit mp glin. ca. p $\text{beide Hände weich schnell hin und her reiben (ca. 160)}$ nur rechts mf pp nicht dämpfen a.T. (non acc.) 3 6x a.T. 3 5x $\text{G}\sharp$

II a.T. p 3 6x nicht dämpfen a.T. ppp 3 7x norm. ff $\text{G}\sharp$ Eb $\text{A}\flat$ $\text{F}\sharp$

11 378

4 379

7 380

3 381

I mf ca. 3 p a.T. 40x cluster handbreit glin. mf Hand nur r. Hand $\text{schnell hin und her reiben (gleich laut)}$ norm. ff $\text{B}\flat$ Eb $\text{F}\sharp$ $\text{C}\sharp$ mf p a.T. 3 4x mf pp a.T. 3 7x mf pp a.T. 3 3x

II ca. p $\text{B}\flat$ (ca. 160) $\text{B}\flat$ $\text{F}\sharp$ $\text{F}\sharp$ $\text{F}\sharp$ $\text{B}\flat$

(ff) 6 382

13 383

5 384

5 385 rit. ---

I $\text{G}\sharp$ f glin. beide Hände mp p $\text{etwas stimmhaft flüstern, quasi synchron}$ 3 $\text{[vi-té-mus om-ne nó-xi-um]}^{2x}$ a.T. 3 5x norm. ff a.T. 3 5x p pp $\text{F}\sharp$ $\text{G}\flat$

II a.T. 3 6x $\text{E}\flat$ p a.T. 3 12x ff glin. rit. mf $\text{beide Hände alternierend}$ $\text{E}\flat$ $\text{F}\sharp$

acc. 3

22

398 $\text{♩} = 63$ 399 400 401 402 403 tr. ca. 6"

f I trem IRR (Stimmung) glücklich rufen mit wechselnden Tonhöhen f ho-s ca-mus s at-que ff

f II trem IRR (Stimmung) ff

Stimmen I + II

humorvoll züchtigen

ca. 6"

404 $\text{♩} = 56$ 405 406 407 408 möglichst oft dämpfen bis 411 409

2 f 3 trem. IRR p 2 f p 2 mp poco rit. $\text{♩} = 46$ 4

f I p ff fi- Li- um E4 C4 C# A4

f II p ff trem. IRR p ff ff

Stimmen I + II

Bb f B4

(Pausen dämpfen)

23 (415) 2 ♩=90

3 (416)

4 (417)

4 (418) Cluster-Schläge mit flachen Händen (♩=90)

mit Nägeln und mit beiden Händen

I

II

quasi singen, hoch, wie Kopfstimme I Stimme mp

2 (420) gliss. ♩=72

4 (421)

2 (422)

tri- que Spi- ri- accel.

5 (419)

↑

beide Hände mit Nägeln (f)

f cresc.

♩=72

ff

ff

II Stimme quasi singen, hoch, wie Kopfstimme mp

gliss.

U- s Spi- ri-

accel. - - - - -

I

II